

**Fischer, Lucy.** "City of Women: Busby Berkeley, Architecture, and Urban Space." 49, no. 4 (Summer 2010): 109–126. This essay considers issues of the cinema, architecture, women, and the city by focusing on several production numbers directed by Busby Berkeley that are set within an urban environment: "Lullaby of Broadway" (1935), "42nd Street" (1933) and "I Only Have Eyes for You" (1934). Beyond reading the city's space and architecture as a gendered topos, the essay gestures toward connections between Berkeley's Hollywood productions and the history of French, Soviet, and German avant-garde cinemas.

———. "Introduction: Out of the Past." In *Focus: SCMS at Fifty*. 49, no. 1 (Fall 2009): 128–131.

**Fojas, Camille.** "Sports of Spectatorship: Boxing Women of Color in *Girlfight* and Beyond." 49, no. 1 (Fall 2009): 103–115.

**Fuller, Jennifer.** "Dangerous Fictions: Race, History, and *King*." 49, no. 2 (Winter 2010): 40–62. This essay analyzes discourses around the controversial docudrama *King* (NBC, 1978), which portrayed Martin Luther King and the civil rights movement. A look at mainstream and black press coverage of the controversies surrounding *King* shows that the meaning of "history" and perception of why it mattered differed greatly along racial lines.

**Grieveeson, Lee.** "Discipline and Publish: The Birth of Cinematology." In *Focus: SCMS at Fifty*. 49, no. 1 (Fall 2009): 168–176.

**Guest, Haden.** "The Archive and Academia." *Professional Development Dossier*. 49, no. 3 (Spring 2010): 106–110.

**Haggins, Bambi.** "Learning What Questions to Ask." *Book Reviews: SCMS at Fifty* (Fall 2009): 180–183.

**Hendershot, Heather and Amanda D. Lotz.** Note from the editors. *Book Reviews: Cinephilia and the Post-European Auteurs*. 49, no. 2 (Winter 2010): 167.

**Hudson, Dale.** "Undesirable Bodies and Desirable Labor: Documenting the Globalization and Digitization of Transnational American Dreams in Indian Call Centers." 49, no. 1 (Fall 2009): 82–102. With their emphasis on digitally mediated performance and illusion, Indian call centers are an unruly subject for realist modes of

documentary. This article rethinks documentary practices by comparing documentaries that sustain globalization's illusions of interface and access to the American dream with documentaries that disrupt these illusions.

**Iwabuchi, Koichi.** "'China,' Japan's Chimera, and Media Cultural Globalization." In *Focus: China's Rise*. 49, no. 3 (Spring 2010): 149–153.

**Jancovich, Mark.** Review of *Abel Ferrara* by Nicole Berenez. 49, no. 2 (Winter 2010): 175–178.

———. "'Two Ways of Looking': The Critical Reception of 1970s Horror." 49, no. 3 (Spring 2010): 45–66. This essay examines the ways in which the reception of 1940s horror was often bound up with concerns about cultural distinctions, examining the different ways in which *New York Times* critics evaluated horror productions during the period. While the *Times* critics displayed affection for many low-budget horror films, particularly those starring Boris Karloff, they complained about both high- and low-budget films that indulged in "psychologization," viewing such subtexts to be pretentious, and over-reaching, draining the films of their fun and vitality.

**Johnson, Victoria E.** "Television, Historiography, and Cultural Power." *Book Reviews: SCMS at Fifty*. 49, no. 1 (Fall 2009): 184–187.

**Kaplan, E. Ann.** "Challenges and Opportunities for Mid-Career Administration." *Professional Development Dossier*. 49, no. 3 (Spring 2010): 95–99.

———. "Towards Interdisciplinary Film Studies." *Book Reviews: SCMS at Fifty*. 49, no. 1 (Fall 2009): 187–191.

**Keane, Michael.** "Keeping Up with the Neighbors: China's Soft-Power Ambitions." In *Focus: China's Rise*. 49, no. 3 (Spring 2010): 130–135.

**Kern, Anne M.** Review of *Reading the French New Wave: Critics, Writers, and Art Cinema in France* by Dorota Ostrowska. 49, no. 4 (Summer 2010): 168–170.

**Klinger, Barbara.** "Contraband Cinema: Piracy, *Titanic*, and Central Asia." 49, no. 2 (Winter 2010): 106–124.

**Kompare, Derek.** Conference Report. *Futures of Entertainment*, Massachusetts Institute of Technology, Cambridge MA, November 21–22, 2008. 49, no. 1 (Fall 2009): 116–120.

**Le Fanu, Mark.** Review of *Andrei Tarkovsky: Elements of Cinema* by Robert Bird. 49, no. 2 (Winter 2010): 170–172.

**Lippard, Chris.** Festival Review. The 21st Pan-African Film and TV Festival (FESPACO), Ouagadougou, Burkina Faso, February 28–March 7, 2009.

**Lotz, Amanda D.** and Heather Hendershot. See Hendershot.

**Loviglio, Jason.** Conference Report. The Radio Conference: A Transnational Forum, York University, Toronto, Canada, July 27–30, 2009. 49, no. 4 (Summer 2010): 127–130.

**Martin, Michael T.** “‘I Do Exist’: From ‘Black Insurgent’ to Negotiating the Hollywood Divide—A Conversation with Julie Dash.” 49, no. 1 (Winter 2010): 1–16. This extended conversation with Julie Dash concerns her work as a filmmaker and projects in development since the release of her masterwork, *Daughters of the Dust* (1992). It examines Dash’s film practice and ambivalent relationship to Hollywood, along with her take on black independent filmmaking from the 1960s to the present and its prospects during Spike Lee’s ascendancy.

**Mary, Philippe.** “Cinematic Microcosm and Cultural Cosmologies: Elements of a Sociology of the New Wave.” In *Focus: The French New Wave at Fifty*. 49, no. 4 (Summer 2010): 155–162.

**McRoy, Jay.** Review of *The Cinema of Hong Kong: History, Arts, Identity* by Poshek Fu and David Desser. 49, no. 4 (Summer 2010): 171–172.

**Middleton, Jason.** “The Subject of Torture: Regarding the Pain of Americans in *Hostel*.” 49, no. 4 (Summer 2010): 1–23. This essay analyzes contemporary American horror film I the geopolitical context of the George W. Bush administration’s “war on terror,” with a particular focus on Eli Roth’s *Hostel* (2005). The essay argues that the film initially presents a critique of American aggression and cultural arrogance but ultimately justifies American violence in a manner resonant with the policies of the Bush administration.

**Miyao, Daisuke.** Review of *Kitano Takeshi* by Aaron Gerow. 49, no. 2 (Winter 2010): 172–175.

**Mottahedeh, Negar.** Review of *The Making of a Rebel Filmmaker: Makhmalbaf at Large* by Hamid Dabashi. 49, no. 2 (Winter 2010): 167–169.

**Nakamura, Lisa.** “Digital Media in *Cinema Journal: 1995–2008*.” In *Focus: SCMS at Fifty*. 49, no. 4 (Fall 2009): 154–160.

**Neupert, Richard.** “The New Wave’s American Reception.” In *Focus: The French New Wave at Fifty*. 49, no. 4 (Summer 2010): 135–141.

**Ng, Jenna.** “The Myth of Total Cinephilia.” In *Focus: Cinephilia*. 49, no. 2 (Winter 2010): 146–151.

**Okada, Jun.** “‘Noble and Uplifting and Boring as Hell’: Asian American Film and Video, 1971–1982.” 49, no. 1 (Fall 2009): 20–40. Asian American film and video evolved out of the civil rights and ethnic studies movements, sharing with them a fundamental ideology of social change. However, a closer examination of its institutional history shows how this tradition conflicted with an equally important and at times contradictory discourse of aesthetics and form.

**Pang, Laikwan.** “Hong Kong Cinema as a Dialect Cinema?” In *Focus: China’s Rise*. 49, no. 3 (Spring 2010): 140–143.

**Parks, Lisa.** “Navigating New Studies of Media and Technology.” Book Reviews: SCMS at Fifty. 49, no. 1 (Fall 2009): 191–194.

**Pierson, Michele.** “Avant-Garde Re-Enactment: *World Mirror Cinema*, *Decasia*, and *The Heart of the World*.” 49, no. 1 (Fall 2009): 1–19. This essay looks at how a number of avant-garde films that work with cinematic images of the past involve spectators in the imaginative creation of historical worlds. These films are re-enactments, not in the sense of offering recreations of specific historical events, but in the sense of involving spectators in an experience that offers them a feeling for the past.

**Polan, Dana.** “Questions of Method.” Book Reviews: SCMS at Fifty. 49, no. 1 (Fall 2009): 194–196.

**Quinn, Eithne.** “‘Tryin’ to Get Over’: *Super Fly*, Black Politics, and Post-Civil Rights Film Enterprise.” 49, no. 2 (Winter 2010): 86–105. *Super Fly* was a landmark case of African American participation in major-release filmmaking. The film’s narrative about Harlem cocaine dealers dramatized black business dynamism operating inside white-dominated power structures, and this spoke reflexively to the circumstances of the film’s making. This essay offers a reappraisal of *Super Fly* and new perspectives on the blaxploita-

tion cycle in light of post-civil rights opportunities and constraints.

**Reich, Jacqueline and Giorgio Bertellini.** See Bertellini.

**Salazkina, Masha.** "No Longer Themselves? Framing Digitally Enabled Posthumous 'Performance.'" 49, no. 4 (Summer 2010): 69–87. This essay considers the history of Soviet Indian co-productions focusing on *Ali Baba and 40 Thieves* (1980) as a political allegory over the fate of the multi-nation state. It addresses the formal utopian character of the film and the excessive threat of sexual violence in the song-and-dance numbers.

**Santo, Avi.** "Batman versus *The Green Hornet*: The Merchandisable TV Text and the Paradox of Licensing in the Classical Network Era." 49, no. 2 (Winter 2010): 63–85. This essay analyzes the shifting positions and dispositions of licensors in the mid-1960s through a case study comparing the highly successful *Batman* (ABC, 1965–1967) TV series merchandising campaign with the struggles encountered in producing and merchandising *The Green Hornet* (ABC, 1966). As licensing moved in-house, licensors lost the managerial autonomy and creative authority they had previously enjoyed.

**Schiavi, Michael.** "Looking for Vito." 49, no. 1 (Fall 2009): 41–64. What is the purpose of "looking for Vito" Russo in 2009? Though dead for nineteen years and though almost universally dismissed in current queer film theory, Russo and his *Celluloid Closet* (1981; rev. 1987) remain indispensable to our reading of gender and sexuality on screen.

**Schwartz, Vanessa R.** "Who Killed Brigitte Bardot? Perspectives on the New Wave at Fifty." In *Focus: The French New Wave at Fifty*, 49, no. 4 (Summer 2010): 141–148.

**Sellier, Geneviève.** "French New Wave Cinema and the Legacy of Male Libertinage." In *Focus: The French New Wave at Fifty*, 49, no. 4 (Summer 2010): 148–154.

**Shaw, Lisa.** Review of *Brazil on Screen: Cinema Nova, New Cinema, Utopia* by Lúcia Nagib. 49, no. 4 (Summer 2010): 165–166.

**Smith, Greg M.** Conference Report. Comic Arts Conference, San Diego Comic Con, July 23–26, 2009.

**"Society for Cinema and Media Studies Statement of Fair Use Best Practices for Media Studies Publishing."** 49, no. 4 (Summer 2010): 175–181.

**Sperb, Jason.** "Reassuring Convergence: Online Fandom, Race, and Disney's Notorious *Song of the South*." 49, no. 4 (Summer 2010): 24–44. This essay explores recent Internet fan activity around Walt Disney's notorious *Song of the South* (1946), an "Uncle Tom" musical so offensive that the company stopped releasing it to American audiences in 1986. Yet, through the circulation of bootleg copies and various forms of Internet discourse, fans have kept *Song* in public consciousness—detailing their own affective attachments to the film, resisting any suggestions that it is racist, and hoping to force Disney to finally release it on DVD.

**Staiger, Janet.** "Some Hopes of SCMS." In *Focus: SCMS at Fifty*, 49, no. 1 (Fall 2009): 136–140.

**Stewart, Jacqueline.** "The Scholars Who Sat by the Door." In *Focus: SCMS at Fifty*, 49, no. 1 (Fall 2009): 146–153.

**Sun, Wanning.** "Motherland Calling: China's Rise and Diasporic Responses." In *Focus: China's Rise*, 49, no. 3 (Spring 2010): 126–130.

**Tole, George.** "Rescuing Fragments: A New Task for Cinephilia." In *Focus: Cinephilia*, 49, no. 2 (Winter 2010): 159–166.

**Tompkins, Joseph.** "What's the Deal with Soundtrack Albums? Metal Music and the Customized Aesthetics of Contemporary Horror." 49, no. 1 (Fall 2009): 65–81. This essay argues that film music functions not only as a cross-promotional medium for marketing movies and licensed recordings, but also as a key site for effectively managing and containing processes of consumption. Heavy metal music is deployed in horror films like *Freddy vs. Jason* (Ronny Yu, 2003) to interpellate particular niche audiences and taste communities. Thus, soundtrack albums reveal a fundamental assumption within media firms that a manageable relationship between niche formats and consumer tastes exists to be exploited.

**Uhlin, Graig.** "TV, Time, and the Films of Andy Warhol." 49, no. 3 (Spring 2010): 1–23. This essay assesses the influence of television on the film-making of Andy Warhol, especially in the early period of black-and-white silents. It argues that

Warhol's films incorporate a televisual temporality, defined by extended duration, "liveness," and the use of "dead time." It analyzes at length *Soap Opera* (1964), which represents a mimetic appropriation of television, and *Outer and Inner Space* (1965), which entails a modernist reworking of the medium.

**Vincendeau, Ginette.** "Introduction: Pushing the Boundaries." In *Focus: The French New Wave at Fifty*, 49, no. 4 (Summer 2010): 131-133.

**Wang, Shujen.** Review of *East Asian Cinemas: Exploring Transnational Connections on Film*, ed. Leon Hunt and Leung Wing-Fai. 49, no. 3 (Spring 2010): 165-167.

**Wexman, Virginia Wright.** "Media Studies and the Academy: A Tangled Tale." In *Focus: SCMS at Fifty*, 49, no. 1 (Fall 2009): 140-146.

**Whissel, Kristen.** "The Digital Multitude." 49, no. 4 (Summer 2010): 88-108. This article analyzes computer-generated swarms, armies, armadas, and hordes in contemporary cinema to

show how they spatialize time, dramatize historical change, and interrogate the idea that there is great power in numbers—even as they explore (in a spectacular fashion) the relationship between the individual and the collective.

**White, Patricia.** "Feminist Commitment and Feminized Service: Nonprofits and Journals." Professional Development Dossier. 49, no. 3 (Spring 2010): 99-103.

**Wyatt, Justin.** "On the Intersection of Media Studies and Market Research: Exploring the Exchange Between Academia and Business." Professional Development Dossier. 49, no. 3 (Spring 2010): 110-115.

**Yau, Esther C. M.** Review of *Brand New China: Advertising, Media, and Commercial Culture* by Jing Wang. 49, no. 3 (Spring 2010): 159-161.

**Zhang, Yingjin.** "Transnationalism and Trans-locality in Chinese Cinema." In *Focus: China's Rise*, 49, no. 3 (Spring 2010): 135-139.

